# ROSALIND SOLOMON: WASHINGTON



## ROSALIND SOLOMON: WASHINGTON

MAY 15-JUNE 29, 1980

THE CORCORAN GALLERY OF ART WASHINGTON, D. C.



White House Gate, 1978
 Courtesy Sander Gallery

More than a few American photographers have taken departure from Lisette Model's particularly intense engagement of the drama potential to ordinary urban people. Model uses unposed subjects: with unflinching directness she achieves complex, psychologically telling pictures. But only three or four others have forged a truly important body of work from this starting point. It is an aesthetic different from that of Diane Arbus and Weegee, though perhaps related to both; Model's compassion and broad grace are peculiarly her own. Now we may admit another figure to the ranks, along with Larry Fink and one or two others: Rosalind Solomon has earned a clear place for herself in the terms of this aesthetic—and she is elaborating upon and diverging from it.

Solomon's progression from her first serious use of the camera in 1968 to her present sophisticated attainment shows steady consolidation on both technical and intellectual levels. Her work prior to 1977 approached its subjects with notable boldness, always somewhat "artfully." The body of work dealing with hospital scenes, or the photographs of dolls or manikins for which she is perhaps best known, however accomplished and striking they may be, now appear to have been preparatory to her present photographic approach. In its shortest formulation, she has moved from a single-layered aesthetic of iconicism to a truly mature and synthetic achievement.

In many of the earlier works, one sensed that Solomon was attempting to confront her own fears, or at least to come to grips with some vague danger she felt in relation to her subjects, in order to convey immediacy. Overtones of the mawkish or the eerie, partly achieved with high-contrast lighting, were almost overbearing at times. Yet from the beginning there was usually a slight distancing, or holding back, and a constant overriding formality of composition. It was to be the restraint,

rather than the urge to baroque expression, that would finally win out. Solomon's two years in Washington, 1977–1979, may be seen as a time of extended stylistic transition and growth. All during this period the artist becomes more relaxed in her approach to her subject, less taut and less patently metaphorical.

In 1978, near the end of her Washington residency, the artist went to Guatemala for the first time. The work set in motion on this occasion and developed in subsequent visits may be perceived as marking a full resolution of her genuine capacity for immersion in subject. Rather than a contrived boldness and overtly seductive surface quality, rather than histrionics or poignance, the Guatemala images suddenly seem entirely natural, and more *unconsciously* dramatic, than had been felt before. The density of landscape and the decorous, atavistic character of the people appear to have freed the artist and led her inside the subject.

But it is what prepared the way for all this, and what was happening simultaneously, with which we are for the moment concerned. During her time in this city, the artist dealt in turn with several worlds: the milieu of her artist friends, including their studios and themselves; the ordinary world of the anonymous visitor; and various ceremonial or social or personal contacts with Washington political celebrities. Even within the relatively short time span covered by the present exhibition, we see startling variety in Solomon's use of the camera. She alternates among several approaches: the "open" figures or portrait compositions (cat. nos. 29 and 30); the "closed" group pictures (cat. no. 31); the "open" stilllifes (cat. no. 8); the "closed" still-lifes (cat. no. 25); and the landscapes. Each of these modes carries its own psychological implications. For instance, in the portraits in which her subject is relatively small in relation to its environment, and in which the actual articles and overall tonality of the environment make their own statement,

the artist gains a certain freedom to look with objectivity at the subject. In general the more congested the surface, the more subjective, or emotive, is the flavor of the artist's relation to what is depicted.

What Solomon gives us in the Washington D. C. work (and the earlier photographs taken in Georgia and Tennessee of political people and scenes) bears no relation to news-shots or public relations portraits. She has begun, in her photographs of Washington eminences, to deal with what might be termed the individual human psychology of modern politics. The conflict among qualities of personal alienation, intense vulnerability, and deep social connectedness, this conflictedness which contemporary political life virtually necessitates, is all unmistakably present in her Washington portraits. The added tension inherent in the photographer's sensed relationship with her subject—she is not simply an anonymous camera trigger, but herself a presence, perhaps an intrusion—separates these pictures decisively from that of Washington journalistic photography. Looking, for instance, at her photographs of Rosalynn Carter or Chief Justice Warren Burger, we are not simply seeing another "representation" of these well-known figures. We feel we are partaking of complex human transactions, and it is all the more fascinating because we sense they are not always spontaneous or easy transactions. We feel some of the ambivalance and sheer logistical difficulty inherent in the act of making the pictures.

From the beginning, Solomon has conveyed an innate artistic sureness in terms of compositional scale and print size, a bold and yet unforced filling of the picture frame. The works from the Washington D. C. period embrace her entire range of modality. She has from the beginning dealt confidently with still-life imagery. The best unpeopled works, such as *White House Gate* and *White Tree, Bloomingdale's, Tysons Corner, Virginia*,

have an air of definiteness and clarity; they seem inevitable. In these pictures separate components work contrapuntally to make a larger statement, conveying meaning without seeming heavy-handed. Design and loaded content create a perfect unity. The portraits share this compositional self-awareness, but they can also be calculatedly *disharmonious*; searching, cold, entirely unsentimental; we experience in them both an objective, removed scrutiny, and a getting-under-the-surface. There may be in Solomon's treatment of people on occasion a slight reflection of bitterness, but there is never an aura of cynicism or cruelty.

When Solomon photographs people, she tends to let surrounding still-life objects carry at least as much psychological weight in the pictorial experience as the postures or expression of her human subjects. In this she is unlike Model or Weegee or Arbus, who often allow either bodily movement and gesture, or the facial expression itself, to carry the primary pictorial message. Solomon sometimes uses her subjects as though they were actually defined by their environment; indeed, they are often virtually expressionless.

At times, on the other hand, one feels a certain nakedness of expression, as though ordinary defenses were foregone, while still ostensibly maintaining the usual decorum of social interchange. For it is always just within the bounds of everyday social proprieties that Solomon operates: even while she seems to be dealing with what potentially threatens and confuses her, she has mastered her subject thoroughly in the act of representing it. The order and logic in Solomon's portrait compositions (which is not to say their simplicity) allow us to relate to the photographs' loaded psychological content without needing to retreat. It is perhaps in the end this notion which gives us the key to Solomon's particularly distinctive and hard-to-characterize style.

It is much more difficult to maintain physical distance from the photographer's subject and still obtain a penetrating and evocative sense of the person photographed, than to simply push the camera into or at the subject and rely on the shock value of the close-up for effect. Solomon refuses to come too close. Her variety of framing devices bespeaks a thorough understanding of her medium. We are not for a second bored in viewing this group of images, and not because we sometimes recognize the people. It's by virtue of the photographs' intelligence and diversity: we know we're not seeing accidental imagery, and we're getting a consciously paced aesthetic experience. The one thing the artist never relinquishes in her most successful photographs is the sensation of true risk-taking vis à vis the inner life of her camera's subject, whether still-life, landscape, or portrait. Indeed, because we sense at times a moment of emotional hesitation, a slight reluctance to look so coolly at the very politics of existence, we feel some tension most poignantly in the pictures of public figures. But characteristically, she defies even this generality, for at times too Solomon conveys a simple and warm and unashamedly empathic contact with her subject.

Solomon's Washington photographs were certainly not undertaken, as have been her various other bodies of work, as a single project. On travels to Japan or India or Latin America, or approaching a single theme, the artist is naturally enough working within certain stylistic as well as thematic bounds. The present exhibition, on the other hand, presents photographs that happened to be taken at sporadic intervals within a limited time, and of subjects having to do with the photographer's circumstantial involvements during that time in the worlds of politics and art. The overwhelming sense of subtlety and complexity, and the ambiguities sensed in each transaction of the camera, comes partly out of the unschematized character of the artist's own life and working methods in this period. All this makes for a body of work which, when viewed together as on this occasion, tells us about a time and place, and about the people in these circumstances, in a spirit of truth and with an intricacy rare in even the most compelling photographic essays.

JANE LIVINGSTON



17. Rosalynn Carter, Air Force II, 1978



3. Jimmy Carter, Chattanooga, Tennessee, 1975



29. Chief Justice Warren Burger, Washington, D. C., 1979



30. Congressman Jack Brooks, Washington, D. C., 1979



34. Corcoran Masquerade Ball, Washington, D. C., 1979





12. William Eggleston, Memphis, Tennessee, 1977



31. Max Cleland, Armed Forces Day Parade, Chattanooga, Tennessee, 1979



25. White Tree, Bloomingdale's, Tysons Corner, Virginia, 1978



19. ERA March, Washington, D. C., 1978



8. Frank Moore's Office, The White House, 1977

#### CATALOGUE OF THE EXHIBITION

All photographs are black and white silver prints on 16 x 20 inch paper; image dimensions are approximately 15¼ x 15¼ inches.

- 1. Jimmy Carter, Chattanooga, Tennessee 1975
- 2. Rosalynn Carter, Plains, Georgia 1976
- 3. Jimmy Carter, Plains, Georgia 1976
- 4. Billy Carter, the Peanut Warehouse, Plains, Georgia 1976
- 5. Amy Carter, The White House 197
- 6. Old Executive Office Building, Washington, D. C. 1977
- 7. LaBelle Lance, Washington, D. C. 197
- 8. Frank Moore's Office, The White House 1977
- 9. Air and Space Museum, Washington, D. C. 1977
- 10. Eakins Opening, Hirshhorn Museum, Washington, D. C. 1977
- 11. Window Washer, Washington, D. C. 1977
- 12. William Eggleston, Memphis, Tennessee 1977
- 13. Gene Davis, Washington, D. C. 1977
- 14. Harry Lunn, Washington, D. C. 1977
- 15. White House Gate 1978 Courtesy Sander Gallery
- 16. The Senate Subway, Washington, D. C. 1978
- 17. Rosalynn Carter, Air Force II 1978
- 18. Joan Mondale, Washington, D. C. 1978
- 19. ERA March, Washington, D. C. 1978
- 20. Corcoran Masquerade Ball, Washington, D. C. 1978
- 21. Corcoran Masquerade Ball, Washington, D. C. 1978
- 22. Corcoran Masquerade Ball, Washington, D. C. 1978
- 23. Senator and Mrs. Howard Baker, Washington, D. C. 1978
- 24. Humphrey Building Dedication, Washington, D. C. 1978
- 25. White Tree, Bloomingdale's, Tysons Corner, Virginia 1978
- 26. Katie Loucheim, Washington, D. C. 1979
- 27. Senator Howard Metzenbaum, Washington, D. C. 1979
- 28. Congressman Tom Steed, Washington, D. C. 1979
- 29. Chief Justice Warren Burger, Washington, D. C. 1979
- 30. Congressman Jack Brooks, Washington, D. C. 1979
- 31. Max Cleland, Armed Forces Day Parade, Chattanooga, Tennessee 1979
- 32. Outside The White House 1979
- 33. Donald W. Thalacker, Washington, D.C. 1979
- 34. Corcoran Masquerade Ball, Washington, D. C. 1979
- 35. Sam Gilliam, Washington, D.C. 1979

- 36. Lou Stovall, Washington, D. C. 1979
- 37. Christine Sander and her Mother, Silver Spring, Maryland 1979
- 38. Elaine Kurtz, Washington, D.C. 1979
- 39. The White House 1979
- 40. Tony and Jane Smith, Orange, New Jersey 1979
- 41. Senator Jennings Randolph, Washington, D. C. 1979

#### ROSALIND SOLOMON

Born Rosalind Fox, Highland Park, Illinois, April 2, 1930.

Received B. A. degree in Political Science, Goucher College, Maryland, 1951.

Married Jay Solomon, 1953.

Lived Chattanooga, Tennessee, 1953-76.

Son Joel born, 1954.

Daughter Linda born, 1956.

Equal Employment Recruiter/Consultant, Agency for International Development, U.S. Department of State, 1963–65.

Director, Southern Region, Experiment in International Living, Chattanooga, Tennessee, 1965–68.

Began photographing during trip to Japan, 1968.

Traveled and photographed in India, Nepal, Ceylon, 1971.

Delegate to Democratic National Convention, Miami, Florida, 1972.

Began photography studies with Lisette Model, New York City, 1973. Continued intermittently through 1976.

Traveled and photographed in Sicily, 1976.

Lived Washington, D. C., 1977-79.

Traveled and photographed in Guatemala, 1978-79.

Received John Simon Guggenheim Memorial Foundation Fellowship in Photography, 1979–80.

Lives New York City.

#### INDIVIDUAL EXHIBITIONS AND REVIEWS

- 1970 Ridgeway Gallery, Oak Ridge, Tennessee.
- Oak Ridge Gallery, Tennessee, "Charles Counts, Potter."
  University of Tennessee, Chattanooga, "Union Depot."
  University of Tennessee, Chattanooga.

"From Travelogue Fun to Gallery Exhibition," *The Chattanooga Times* (Tennessee), March 12, 1972, p. B2, illus.

1973 Jewish Community Centers of Chattanooga, Tennessee; Buffalo, New York; Savannah, Georgia; Louisville, Kentucky; "Israel: Radishes and Roses."

Neikrug Galleries, New York City, "Journey Through India and Nepal."

"Mrs. Solomon Work Shown in New York," The Chatta-nooga Times (Tennessee), April 3, 1973.

- 1974 Next Door Gallery, Hunter Museum of Art, Chattanooga, Tennessee.
  - "'Next Door' Introduces Pair," The Chattanooga News-Free Press (Tennessee), January 13, 1974, pp. B1-2, ill.

Ozmer, Marianne. "Non-Paintings Shown at N.D.G.," *The Chattanooga Times* (Tennessee), January 13, 1974, p. B3, illus

1975 Next Door Gallery, Hunter Museum of Art, Chattanooga, Tennessee, "First Mondays in Scottsboro." (Selection from the series.)

Jones, Lloyd S. "In Focus," Youngstown Vindicator (Tennessee), December 15, 1974, p. A46, ill.

"Solomon's Doll Photos at Hunter," The Oak Ridger (Tennessee), December 27, 1974, p. 12B, illus.

"Solomon Photo Exhibit Scheduled," Johnson City Press-Chronicle (Tennessee), December 29, 1974, p. 3, ill.

"Seeing Life in Dolls," *Herald-Citizen* (Cookeville, Tennessee), December 31, 1974, p. 2, ill.

"Competitions and Exhibitions," *The Rangefinder* (Los Angeles), vol. 24, no. 1, January 1975.

Hazard, Jim. "Music and Art: Photography—A Case of Technical Preoccupation," *Chattanooga News-Free Press* (Tennessee), January 5, 1975, p. E3, illus.

Pursell, Julie. "Robert Blum Exhibit on Display at University Club," *The Nashville Banner* (Tennessee), January 2, 1975, p. 24, illus.

"Rosalind Solomon NDG Photos Pay Tribute to 'Amazing Lady'," *The Chattanooga Times* (Tennessee), January 5, 1975, p. B3, illus.

"Rosalind Solomon to Exhibit at Hunter Museum Gallery," *The Lebanon Democrat* (Tennessee), January 8, 1975, p. 13, ill.

Birmingham Museum, Alabama, "First Mondays in Scottsboro." (Eighty works from the series.)

"A One-Woman Show," *Photographic Business and Product News* (Hempstead, Long Island), vol. 11, no. 4, April 1975, pp. 40–41, illus.

"Competitions and Exhibitions," The Rangefinder (Los Angeles), vol. 24, no. 6, June 1975, p. 82.

Hasden, Wes. "She Lets Camera Do The Talking," *The Chattanooga Times* (Tennessee), June 15, 1975, p. B3, illus.

Jones, Lloyd S. "In Focus," Youngstown Vindicator (Tennessee), June 15, 1975, p. A13, ill.

"Music and Arts: Rosalind Solomon Exhibits," Chattanooga News-Free Press (Tennessee), June 22, 1975, ill.

"Family Living: Solomon Photo Exhibit Scheduled," *Daily Mountain Eagle* (Jasper, Alabama), June 25, 1975, p. A1, illus.

"Solomon Exhibit—Human Nature Standing Still," Daily Gazette-Mail (Morristown, Tennessee), June 29, 1975, illus.

"Fine Arts: 'First Mondays at Scottsboro' Topic of Photo Exhibit at Museum," *The Birmingham News* (Tennessee), July 6, 1975, p. 6E, ill.

"1-Woman Photo Exhibit Opens in Birmingham," Florence Times-Tri-Cities Daily (Tennessee), July 6, 1975, p. 40, ill. "First Mondays in Scottsboro," Johnson City Press Chronicle (Tennessee), July 12, 1975, ill.

Hilton, Rebecca. "Rosalind Solomon, Photographer," Johnson City Press-Chronicle (Tennessee), August 2, 1975, p. 9, illus

- 1976 Neikrug Gallery, New York City, "Dolls and Manikins." "Forecast," *Cue* (New York City), vol. 48, no. 28, Septem-
- 1977 National Womens Conference, Houston, Texas.
  Mitchell, Carolyn. "Lifestyle: Mrs. Solomon Displays Works," The Chattanooga Times (Tennessee), November
- 13, 1977, p. D1, illus.
  1978 Sander Gallery, Washington, D. C.
  Cassell, James. "Rosalind Solomon," Art Voices South,

vol. 1, no. 2, p. 36, ill. Forgey, Benjamin. "Calendar Art: Photographic Artistry, and Images from a Time When the Camera Was New," *The Washington Star*, March 5, 1978, p. F20.

The Photographers' Gallery, London, "Alabama Portraits."

1980 Sander Gallery, Washington, D. C.

ber 3, 1976, p. 114, ill.

#### GROUP EXHIBITIONS AND REVIEWS

- 1971 The George Thomas Hunter Gallery of Art, Chattanooga, Tennessee, "Sixth Annual Salon of Photography." Catalogue.
  Arkansas Arts Center, Little Rock, "Prints, Drawings, and Crafts." Catalogue.
- 1973 Creative Arts Guild, Dalton, Georgia, "Exhibition of Creative Photography."
  University of The South, Sewanee, Tennessee, "Photographs."

Hunter Museum of Art, Chattanooga, Tennessee, "20th Annual Chattanooga Area Exhibit." Catalogue/brochure.

1975 Lyman Allyn Museum, New London, Connecticut, "Women Look at Women." (Exhibition traveled to Aetna Life & Casualty Club Rooms, New London, Connecticut; University of Rhode Island, Kingston; PhotoGraphics Workshop, New London, Connecticut; Carlson Gallery, University of Bridgeport, Connecticut; Rhode Island School of Design, Providence; Madison Art Center, Wisconsin.)

Cameron, Mary Ann. "Women Look At Women and Life: A U.B. Show," *Bridgeport Sunday Post* (Connecticut), November 2, 1975, p. D1, ill.

Neikrug Gallery, New York City, "There is No Female Camera." (Exhibition traveled.)

"Rosalind Solomon Represented in U.N. Photography Show," *The Chattanooga Times* (Tennessee), March 9, 1975, ill.

Wallach, Amei. "The Arts/II: Kicking off a celebration of women in the arts," *Newsday* (New York City), March 10, 1975, p. 11A.

Slocumb Gallery, East Tennessee State University, Johnson City, "Repeated Images." Catalogue.

Hendrix, Roger. "Repeated Images: Fine Photography and More," *Johnson City Press-Chronicle* (Tennessee), April 12, 1975, p. 11, ill.

The Charleston Art Gallery, West Virginia, "The Fourth Appalachian Corridors Biennial Art Exhibition." Catalogue.

- 1976 Museum of Modern Art, New York City, "Photography for Collectors."
- 1977 Georges Pompidou Center, Paris, "Works from the Collection of the Bibliothèque Nationale."

Galerie Zabriskie, Paris, "Ten Contemporary American Photographers."

"Dix Photographes Américains," L'Express (France), February 1977, p. 13, ill.

Dieuzaide, Jean. "La Galerie Zabriskie, de New York à la conquête de Paris avec la photographie," *Les Arts* (France), February 1977.

Voyeux, Martine. "La Surface des Choses," Samedimanche (France), February 27, 1977.

"Ouverture," Photo Journal, (France), March 1977.

Galerie Zabriskie, Paris, "Lisette Model, Diane Arbus, Rosalind Solomon."

"Deux expositions," Liberation (France), May 10, 1977, p. 13.

Laude, Andre. "Lisette Model, Diane Arbus, Rosalind Solomon," Les Nouvelles Litteraires (France), May 12, 1977, ill.

Leroy, Jean. "Salons et expositions," *France Photographic*, September 1977, p. 32.

78 Corcoran Gallery of Art, Washington, D. C., "Recent Acquisitions."

Galerie Zabriskie, Paris, "The Great American West."

"Paysages de l'Ouest americain," *Le Monde* (Paris, France), January 16, 1978, p. 19.

Sander Gallery, Washington, D. C., "Eliot Porter, Ellen Auerbach, and Rosalind Solomon."

"Solomon Photos on Exhibit in D. C.," *The Tennessean* (Nashville), January 29, 1978, p. 9-E, illus.

Lanou, Tobie, ed. What's Up in Art (Washington, D. C.), vol. 1, no. 10, February 1978, p. 3, ill.

"Solomon Exhibit," Johnson City Press-Chronicle (Tennessee), February 4, 1978, p. 6, ill.

Hall, Judith and Jo Ann Lewis. "Personalities," *The Washington Post*, February 6, 1978, p. B3, ill.

Lewis, Jo Ann. "Galleries: All Around Town the Subject Is Photography and the Time Is Now," *The Washington Post*, February 13, 1978, p. B11, ill.

Museum of Modern Art, Steichen Gallery, New York City, "Works From the Permanent Collection."

Museum of Modern Art, New York City, "Mirrors and Windows." Catalogue. (Exhibition traveled to The Cleveland Museum of Art, Ohio; Walker Art Center, Minneapolis; Speed Art Center, Louisville; San Francisco Museum of Modern Art; Krannert Art Museum, University of Illinois, Champaign; Virginia Museum of Fine Arts, Richmond; Milwaukee Art Center, Wisconsin.)

1979 Corcoran Gallery of Art, Washington, D. C., "Still Life Photographs."

Museum of Modern Art, New York City, "Recent Acquisitions."

Sander Gallery, Washington, D. C., "Catalogue I." Catalogue. Lewis, Jo Ann. "Galleries: Arranging Bouquets of Varnished Steel," *The Washington Post*, May 12, 1979, p. B3.

Museum of Modern Art, New York City, "Works from the Permanent Collection."

Sander Gallery, Washington, D. C., "Gallery Selections."

1980 Ikona Photo Gallery, Venice, Italy, "Arnold Kramer, Joan Salinger, Rosalind Solomon."

#### BY THE ARTIST

Union Depot, Chattanooga, Tennessee, 1973, portfolio of 20 lithographic reproductions of photographs and statement by the artist, Chattanooga, Tennessee, 1973. Edition of 100.

#### GENERAL BIBLIOGRAPHY

Reynolds, Mary M. "Works Toward International Rapport," *The Chattanooga Times* (Tennessee), December 20, 1961.

"Prints Shown," Chattanooga News-Free Press (Tennessee), December 9, 1973, illus.

Ozmer, Marianne. "Union Station Lives on in Limited Edition of 100," The Chattanooga Times (Tennessee), December 10, 1973, illus.

Collins, J. L. Women Artists in America II, The University of Tennessee, Chattanooga, 1975, n.p., ill.

Lyle, Ernestine. "Dropped Stitches," Hamilton County Herald (Tennessee), vol. 63, no. 11, March 13, 1975, p. 1.

Skurka, Norma, "Flea Markets," Americana, July 1975, vol. 3, no. 3, pp. 11-12, illus.

"Gallery 77," Photography Annual, 1977 (New York City), ill. p. 163.

Conroy, Sarah Booth. "Form and Function, GSA's Master Builder: Images and Ideals," *The Washington Post*, October 23, 1977, pp. L1-2, 4, illus.

"Mrs. Solomon Gets Guggenheim Grant," The Chattanooga Times (Tennessee), May 11, 1979, p. B1.

"Mrs. Solomon's Promise," The Chattanooga Times (Tennessee), May 14, 1979, p. A4.

#### PUBLISHED ILLUSTRATIONS

George Cress: Twenty Years (exhibition catalogue), University of Tennessee at Chattanooga, 1971, p. 2.

"John N. Popham," Southern Voices (Atlanta, Georgia), vol. 1, no. 4, October/November 1974, ill. p. 63.

Jensen, Oliver. Railroads in America, American Heritage Publishing Co., Inc., New York, 1975, ill. p. 300.

"Jewish Outposts in Dixie," *Hadassah* (New York City), vol. 56, no. 6, February 1975, illus. pp. 16–17.

"Children's Books Spring 1975," The New York Times Book Review, May 4, 1975, illus. pp. 19-26.

"Star Tracks," People, vol. 4, no. 9, September 1, 1975, ill. p. 53.

Watters, Pat. "Doubts & Joys in Chattanooga," The New York Times, October 5, 1975, illus. pp. XX 1, 16.

King, Larry L. "Fulminations: Ronnie and Jimmy Revisited," *New Times* (New York City), vol. 6, no. 3, February 6, 1976, ill. p. 6.

Paris Match, France, no. 1399, March 20, 1976, ill. p. 59.

Mazlish, Bruce and Edwin Diamond. "Thrice-Born," New York Magazine, vol. 9, no. 35, August 30, 1976, ill. p. 27.

"For Little Jason Carter, Happiness is a Faceful of Goo," *People*, vol. 6, no. 9, August 30, 1976, ill. p. 20.

"How Southern is He?" *Time*, vol. 108, no. 13, September 27, 1976, ill. p. 46.

"Style," Avenue, (New York City), vol. 2, no. 2, October 1977, illus. pp. 27–30.

Fox, Marion. "Joan Mondale: The Arts Come First With the Second Lady," *Parade*, (*The Washington Post* Sunday magazine), December 4, 1977, illus. pp. 18, 21.

Cohen, Jean Lawler. "Of Stripes on Canvas: A Conversation with Gene Davis," *The Washington Star*, December 17, 1978, ill. p. D 2.

### THE CORCORAN GALLERY OF ART

#### TRUSTEES

Mrs. Albert Abramson Mrs. Melvin Alper Mrs. Philip Amram Mrs. Marion Barry Mrs. Bernhard G. Bechhoefer Mrs. Louisa Biddle Mr. Niles W. Bond, Secretary Mrs. Daniel J. Boorstin Mrs. Philip Brown Mr. Oliver T. Carr. Jr. Mr. Lisle C. Carter, Jr. Mrs. John T. Collins, ex officio Mr. Leo A. Daly, III Mrs. Robert Dudley, ex officio Mr. John D. Firestone The Honorable William H. G. FitzGerald Mr. Lee M. Folger, Treasurer

Mr. Carl M. Freeman Mrs. Murray J. Gart Mr. Marvin Gestin, ex officio Mr. John H. Hall, Jr., 2nd Vice President

Mr. George E. Hamilton, Jr.

Dr. Armand Hammer Mrs. H. John Heinz, III Mr. Hadlai A. Hull Mr. Hugh N. Jacobsen Mr. Freeborn G. Jewett, Jr., 1st Vice President Mr. Gilbert H. Kinney Mr. Bernard Koteen Mr. David Lloyd Kreeger, President Mrs. Stacy Lloyd Mrs. John A. Logan Mrs. Leonard H. Marks Mr. Forrest E. Mars, Jr. Mr. Charles McKittrick The Honorable J. William Middendorf, II Mrs. John U. Nef Mr. Mandell J. Ourisman

Mr. Maxwell Oxman Mrs. Donald Petrie Mr. Michael Rea Mrs. Walter Salant Mrs. Stanley J. Sarnoff Mr. B. Francis Saul, II Mr. Ray Scherer Mr. Frederic W. Schwartz, Jr. Mr. Leonard L. Silverstein Mr. Adolph Slaughter Mrs. John Lewis Smith Mr. Carleton B. Swift, Jr. Mrs. Wynant D. Vanderpool, Jr. Mr. Robert L. Walsh, Jr. Mrs. Brainard H. Warner, III Mrs. John W. Warner Mr. J. Burke Wilkinson Mr. Curtin Winsor, Jr. The Honorable Stanley Woodward Mrs. David N. Yerkes

#### TRUSTEES EMERITI

Mr. Frederick M. Bradley Mr. Gordon Gray Mr. Corcoran Thom. Jr.

#### STAFF

Peter C. Marzio, Director

Jane Livingston, Associate Director Edward J. Nygren, Curator of Collections Linda C. Simmons, Associate Curator of Collections Clair Z. List, Associate Curator of Contemporary Art for the Washington Region Frances Fralin, Assistant Curator Martha Pennigar, Curatorial Assistant Pamela Lawson, Secretary to the Associate Director Elizabeth Punsalan, Secretary to the Curator of Collections Susan P. Williams, Registrar Shelby White Cave, Associate Registrar Lynn Kahler, Registrar's Assistant Katherine Maras Kovacs, Archivist Katherine Green Meyer, Assistant to the Archivist Robert Scott Wiles, Conservator Fern Bleckner, Conservation Assistant Anthony Blazys, Preparator Anthony Wells, Assistant Preparator Howard Halle, Assistant Preparator Monroe Carr, Installation Assistant

Barbara Moore, Curator of Education Susan Tillett, Education Officer Nancy Eickel, Education Assistant Maureen Ankner, Workshop and Graphics Coordinator

Sheila Muccio, Director for Development and Membership Eve Glicksman, Assistant to Director of Development Sandra Briscuso, Development Associate Sally Ellis, Membership Coordinator Jennifer Corcoran, Development Secretary Gwendolyn H. Goffe, Director of Finance and Planning Martha Baird, Grants Administrator Patricia M. Cooper, Staff Accountant William O. Snead, Director of Building Projects Carolyn Campbell, Director Public Relations Lorna Tilley, Special Events Ann Kerwin, Administrative Assistant Dorothy Dibner, Assistant to the Director Ellen Wright, Corcoran Shop Manager Merrick Murdock, Corcoran Shop Assistant Donald H. Cochran, Security Officer Einar Gomo, Building Superintendent Jesse Martin, Sergeant of the Guard

This exhibition is one of a series of individual photography exhibitions supported by the Polaroid Corporation and by the National Endowment for the Arts, Washington, D. C., a Federal agency. The series is jointly organized by Associate Director and Chief Curator Jane Livingston and Assistant Curator Frances Fralin. Photography intern Pat Dalzell assisted in the preparation of the catalogue.

Copyright  $\circledcirc$  1980 The Corcoran Gallery of Art, Washington, D.C., and Rosalind Solomon.

Library of Congress Catalogue Card Number 80-81359.

Fifteen hundred copies of this catalogue were printed and bound by The Acme Printing Company, Medford, Massachusetts.

Designed at The Hollow Press, Washington, D. C.

CORCORAN
GALLEY OF ART SO-HOOL OF ART
SEVENTIENTH STREET &
NEW YORK AVENUE NORTH-WEST
WASHINGTON, DC 20006